

The AUTHOR & JOURNALIST

HOW TO WRITE

WHERE TO SELL

AUGUST



1936

20 Cents

PORTRAITS IN WRITING

By FRANK CLAY CROSS



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LOTTIE PERKINS' EXPOSE
BRINGS UNIVERSAL
SERVICES TO TRIAL

LITERARY MARKET TIPS—TRADE JOURNAL DEPARTMENT—PRIZE CONTESTS
Official Organ: The American Fiction Guild; The National Association of Business Writers

Checks and Rejections

Letters to the Editor—Comment from
Writers—Editors—Readers



WRITERS SWEAR OFF ON REPRINTS

It looks somewhat as if William MacLeod Raine "started something," in his article which appeared in the May issue, "Bad Medicine for Writers," protesting against the disposal of material to reprint magazines. In this issue, Miss Fanny Ellsworth, editor of Ranch Romances, contributes some interesting data to the discussion, and Mr. Raine himself asks to be allowed to clarify one point:

Dear Mr. Hawkins:

It may be of interest to the readers of The Author and Journalist to know how RANCH ROMANCES' authors feel toward the matter of selling reprint rights, on which Roy Horn took so decided and courageous a stand in one of your recent issues.

Frank Robertson, for instance, is refusing to sell any more reprint rights in the future. In a recent letter to us he said, "I don't like the business (of selling second serial rights to pulps) and never did, and we put on the brakes just as soon as we learned that other writers and agents were willing to call a halt on it . . . Like William MacLeod Raine and others, I have to acknowledge a mistake in letting any of them go, but I'm glad that mine were comparatively few."

Again, Ray Nafziger, who writes for us under the name of Robert Dale Denver, says he feels quite strongly about the use of reprint material in pulp magazines, and has instructed his agent not to let any of his material go in that direction.

Steve Payne says, "To date I have sold no second serial rights to any of these reprint magazines. A few of my short-stories have appeared in them—stories to which I had signed away all rights and which appeared without my knowledge or consent." Payne goes on to say that he believes the authors' organizations, the writers' magazines, and the publishers should all unite against this reprinting.

Writers such as Clee Woods, William Freeman Hough, Amos Moore and Marie de Nerfau have also taken this stand. One or two authors who had agreed to let certain reprint magazines have certain of their material feel that they cannot withdraw those particular stories, but have announced that they will offer no more.

I state the above simply to show how the authors with whom we come in contact feel in this matter. They are setting themselves dead against the business of letting their old material compete against their new stuff.

Ranch Romances buys only first rights, which assures the authors that we shall not do any reprinting; their own stand is one which in the long run, in their opinion and in ours, will benefit both the magazine and its authors. For obviously it is the magazines that buy first rights on which the authors must depend for a livelihood.

Sincerely,

FANNY ELLSWORTH, Editor
RANCH ROMANCES

Dear Hawkins:

There seems to have arisen a misapprehension in regard to my article in the A. & J. regarding second-serial sales of novels to one-run pulps. What I had to say did not, of course, bear any reference to such magazines as Readers' Digest and Fiction Parade, both of which publications have been very careful to conserve the rights of authors in all ways. Both of these periodicals (and no doubt others of the same class) are valuable assets to writers, since they increase the income and extend the reputation without in any way impairing book or other values. They operate with the consent of and the co-operation of the general magazine field, and are a very healthy development of recent years.

Very truly yours,

WILLIAM M. RAINÉ



TACTFUL REJECTION

A reader contends that the rejection slip of the Christian Herald is the nicest of all (assuming that rejection slips can ever be nice). Here is its wording:

Dear Friend:

One of the unpleasant tasks of being an editor is that all manuscripts submitted cannot be accepted. It always

seems so cold-blooded to return a manuscript into which have gone so much thought, effort and time but there are so many factors that enter into the acceptance of an article that the rejection does not reflect on the merits of the material.

We wish we could publish your manuscript but our situation is such that we are unable to use it.

THE EDITOR



A WRITER'S RIGHTS

Under the present copyright system, tangles in the ownership of literary material arise which it is almost impossible to settle satisfactorily. The principal reason for publishing the following letter is to show how helpless the author is in many of the situations which arise, and to suggest that something ought to be done about it. Copyright reform is sorely needed.

Editor, The Author & Journalist:

I sold a series of three articles entitled, "You May Be Heir to Millions" to Real America. When the first installment appeared in January, 1935, it brought a letter from Toronto (Canada) Star stating they were very much interested in this series and asking if they could count on getting all of the installments with view to reprint.

Before I could answer that letter Current Digest appeared on the stands with a word-for-word reprint of the first installment of my article. I immediately wrote Current Digest, protesting its publication, and telling them that since Toronto Star was considering purchase of the entire series, would the digest magazine please lay off and not crab the deal?

Yet, in spite of my protests, and without paying me a cent, Current Digest came out six weeks later with another installment. This, of course, killed all chance of sale to Toronto Star—at a loss to me of about \$100 figuring at their usual rate.

To my protests, and my request for payment for their reprint of this series, Current Digest answered curtly that they had Real America's permission to use the article; that I could do what I wanted about that; and that they couldn't be bothered. That if I had any further complaint, I must take it up with Real America.

I wrote Real America, and they answered that they gave the "right to quote from the article" to Current Digest. If such was the case, Current Digest had no legal right to use this article word-for-word. Quoting is an entirely different matter than reprinting.

On the other hand, if Real America gave the right to reprint to Current Digest, they gave something they hadn't the right to give, since the indorsement on their check read that they were purchasing "First North American Serial rights only," to my article.

For this piracy on the part of Current Digest I have been unable up to the present to obtain either payment or any satisfaction. An attorney, who was willing to take the case, said, after a research, that since Real America copyrighted the entire contents of its magazine under blanket copyright, I must obtain from it the assignment of copyright of my story in legal form. This legal assignment, strange to say, Real America refused to give me, although it was willing to write a letter stating that it was giving me the reprint rights. Such a letter, however, would be valueless in prosecuting the case.

There are doubtless countless writers whose stories are being regularly pilfered in this manner, who are unaware of what is being done or what their rights are in such matters. And if they do, many doubtlessly don't know what they can do about it.

Isn't this a situation calling for some sort of action that will stop once for all these brazen thefts?

Besides filching rights which authors could have sold elsewhere, such magazines furnish a growing threat to crowd out and starve the original three or four reprint magazines which have been honest regarding payment for material they extract.

What is to be done about this? My lawyer tells me the reprint rights on my own story are not mine until I obtain a legal assignment of copyright from Real America. But certainly those rights don't belong to Real America which purchased only first rights, or to Current Digest, which bought nothing. How can protection be obtained, when a story cannot be copyrighted until it is printed; and when it is printed the author cannot obtain the copyright unless the publisher chooses to let him have it? In short, although the publisher may state that he is buying only the first rights, the author may still have the remaining rights taken from him. Or what may he do?

Very truly yours,

GEORGE A. POSNER.

Los Angeles.

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PORTRAITS IN WRITING

. . . By FRANK CLAY CROSS



Frank Clay Cross

wrote, "and I would appreciate your giving me a list of the principal writers with whom I can most easily get in touch through you." This request was referred to me. Several letters passed between the editor and me, and then I had an opportunity to talk to him in his office.

"Why do you want 'name' writers?" I asked. "Do the readers of movie magazines care very much who writes for them?"

"That's not exactly the point," he replied. "We're simply looking for better manuscripts, and we think 'name' writers are more likely to be able to give us what we want. The average writer, whose manuscripts flood our office, just turns out a bunch of blah. He doesn't get an ounce of personality into his writing. He just juggles a bit with the dope passed out by the publicity offices in Hollywood, and thinks that's all there is to it."

I knew what he meant. I've criticized the

manuscripts of several Hollywood writers—contributors to *Modern Screen* and *Picture Play* and other magazines of that kind, who wanted advice on how to improve what they wrote. They all had pretty much the same shortcoming. It's a very common fault among the writers of personality sketches, who haven't sufficiently analyzed the job to understand what differentiates between a good sketch and a poor one. What I have to say hereafter, about the necessary qualifications of a good sketch, applies not only to sketches of movie stars, but to all personality articles. Your subject may be a business man, or a scientist, or a politician. It makes no difference. The same principles must be considered.

In the first place, you must perceive that the job of the writer who undertakes a personality sketch is akin to the job of the artist who undertakes a portrait. What is the difference between the master portrait artist and the ordinary paint dauber? What's the difference between a high-class portrait photographer and the small-town "mugger"? One studies his subjects. He seeks for the expression and pose which best exhibits the inner personality of the man or woman who sits before his easel or his camera. The other just "plops" his subject down on a stool, poses his head just as he has posed fifty or a thousand other heads, tells him to smile, and fires away with his paints or his camera shutter.

So the first job of the writer who attempts a personality sketch, is to study his subject. What is the chief characteristic of the person about whom you propose to write, which sets him aside from everybody else? You can't just say

that he was born in a certain year, and that he was graduated from college eighteen years later, and then proceed to catalogue his various achievements. You can't just say that he has a round face and smiles when he hears a joke. Some such handling might result in a pretty good sketch for an encyclopedia, but it's no good for a magazine article. You've got to get at the heart of your subject. You've got to study him until you see what makes him a distinct individual. It's a queer fact that the average person never consciously identifies the peculiar traits and idiosyncrasies of the men and women around him. Yet when you write those traits and idiosyncrasies into an article, that same person immediately feels that you've hit the nail on the head. You've found the qualities which really characterize your subject.

Every person under the sun is distinctly different from his fellows in some respect. What makes him different? When you've learned to discover that quality, you've learned the chief trick of the personality sketch writer.

There is another reason, however, why you must practice that insight aside from the vividness which it will lend to your writing. Unless you have some specific thought to emphasize and elaborate in your article, it will lack unity. It will be just a hodge-podge of information. You see, you must strive to leave your reader with some very definite and concrete idea about your subject when he lays down your article. Otherwise he'll have no idea at all. You'll just leave him in a fog.

Your first need, of course, is to interview your subject. I can't understand how any writer imagines that he can write a personality sketch without personal contact with the man or woman whose portrait he proposes to present. In the case of a historic character, of course, such contact is impossible; but my discussion concerns contemporary characters. A bit of guessing about the personality of a subject who lived in some bygone generation is often permissible; but there is no occasion whatsoever for it when your subject is still living. If you can't get to him for an interview, don't try to write about him.

The beginner is often very much perplexed about how to conduct such an interview. There is no way really to learn how except through practice. If you are new at the game, my suggestion is that you start with some very easily accessible person. Talk to him. Inquire about his likes and dislikes, his major interests in life, his hobbies, his experiences. Then leave him and see what impressions you bring away with you. The chances are that you'll find yourself possessed of a lot of information with no particular point to it. Sit down and analyze it. Perhaps the most important lead that he gave you is one

that you let pass without any particular attention. See if you can find it. Then go back to him for a second interview and get him to develop that lead. I followed that method many times in my early interviewing.

In former days the question-and-answer interview enjoyed considerable popularity. The interviewer had a formula. What do you think of this? What do you think of that? When all his questions were answered, his interview was completed, and he proceeded to write it very much as he obtained it. The modern interview, however, is developed more in conversation. The interviewer tactfully leads his subject to discuss the things which he wants him to discuss, interpolating occasional questions, of course, to clarify various points; but these questions and answers should very seldom appear in manuscript. The writer should undertake to develop a story, filled with action and color, from the information that he has gained.

You may have gained most of your information about your subject from an interview in his home or office, but don't force your readers to relive *your* experience vicariously; let them relive the experiences of *your subject*. Write your sketch in such a way that they can imagine themselves living over his past life, or following him through it. That will interest them far more than sitting, in fancy, in some room, hearing him tell you about it. It's far more interesting to "see" things, than just to hear someone describe them.

So let your readers move about with the action of your story. Let them "hear" things, "see" things. Give them vicarious adventure.

I have said that most of your more intimate facts about your subject may come from an interview with him, but don't forget or ignore other sources of information. Often some of your best leads may come from his friends or acquaintances. If other articles have been written about him, read them. Read them before you see him. They will help you to direct your interview. Also keep in mind the factual data often to be obtained from such volumes as *Who's Who in America*, and other *who's-who* publications. Consult all the library indexes for any mention of his name.

Then, when you sit down to write, get the cramps out of your system. You can't write a decent sketch if you are awed by your subject. Avoid gushing. Make your piece describe a flesh-and-blood person, not a demigod. Reveal the things that make him human. Show the characteristics that have made him successful. Analyze them. Above all, however, give your readers entertainment. Do a good job of that, and the editors are certain to begin to smile on you.

Thirteen Lucky Ways of Not Writing a Travel Book

By HASSOLDT DAVIS



Hassoldt Davis

TO write such a book at all must be regarded as a piece of arrogance warrantable only by the skill of the author, for the shelves are full of travel books and the drug stores hawk them at thirty-nine cents each, three for a dollar. From New York to Vladivostock, and Franz Joseph Land to

Cape Town the world has by now been completely described. There are almost no new fields, geographically. All that is left for the travel writer is new vision.

Each one of us who writes, I suppose, must feel that his travels deserve recording. Our letters are relished by those at home, who reply to us usually, "If you only could write books as you write letters you'd be famous in no time." This opinion is both sound advice and warning, sound advice in that if you are to write of your travels in publishable form you can do no better than to make them seem informal, no matter how you sweat to do so, and a warning because your adoring family doubtless knows much less about books than you do.

But you will believe them, probably, and set off with the notion that you can draft your diary into a salable travel book without too much effort. Nor will you realize for many rejection slips that travel writing requires as much skill as the building of a novel—more, possibly, for your book will be plotless; you will have no skeleton on which to hang incidents; dialogue and description will be for the most part unrelated to the general whole and must stand on their own merits. And the general whole must be shaped more by the personality of you, the author, than by any glib diction or accurate reporting. There's the rub.

Melville and Hudson and Tomlinson, Scott of the Antarctic and Captain Cook would even in 1936 write delightfully of their well-browsed pastures, because they were men who could live

vividly upon them. But with the possible exception of H. M. Tomlinson their works would be less cumbersome, less verbose, and more selective of essential detail than formerly, for they would learn as I did, painfully, that the construction of a travel tale is reliant upon a rather standard list of "don'ts."

My first book was rejected twelve times and revised three before it finally was accepted. The title was changed twice by me and four times by the publishers. A hundred and fifty pages were deleted, half a continent with them, and seven new characters introduced instead. Thus I learned my "don'ts," and thus I pass them on to you, perhaps selfishly, because I find the reading of travel books far better sport than the writing of them.

Don't, in the first place, solicit a publisher before you set out on your journey. He will not commission a job unless you are already well known as a travel writer specifically. And you may annoy him to your detriment later. Publishers are interested only in the finished work and very seldom in you. I am assuming throughout that you are not yet an expert in this particular field.

Don't flaunt your achievements before the nose of the poor sedentary public. *Don't* be heroic. If you have shinnied the tower of Pisa upside-down, save the incident for conversation at the literary teas which may welcome you (God help you!) later. Save it for the Women's Club lectures. Or, if you must put it in your book, tell it of someone else. The effect is the same, and anyhow, if you are a sincere writer, what you want is not gymnastic fame but literary skill to support you.

Don't be panoramic. *Don't* spread yourself too thin. Concentrate upon the areas you knew best and enjoyed most heartily. In the compass of the average book there is room for no more than a cursory account of a long voyage through several countries, whereas if you stick to one interesting locale you can afford the details, characterizations and odd ventures that are the very life of such a chronicle. Steal, if necessary, experiences that occurred to you elsewhere and, if they will fit neatly, include them. No one will think you unethical so long as you do it convincingly. It is these incidental

"asides" that distinguish the palatable travel book from the school geography.

Don't, however, forget that your reader, thru his own voyages or reading, may know more about the parts described than you do, so touch lightly where you have trod lightly in foreign lands.

Don't describe scenery at length. You may think you have written little poems in prose, but your public will more than likely skip them.

Don't be continuous and dull. Break up your book by juggling event and impression. Alternate slow chapters with fast. If in one you have been describing the romantic structure of Damascus, its color, movement and pattern, tell in the next of your friend the little chief who was the descendant of Kings, or let him tell it. No matter how charming you may be, the reader will be glad to forget you for a while and see the scene through another's eyes. Keep your tale buoyant. Throw over your beloved ballast when it threatens to weigh you down. If you lack a sense of humor you should not be travelling in the first place, to say nothing of writing a travel book. Let the reader see occasionally that the joke was on you. The only infallible traveller was Mr. Baedeker, poor chap.

Don't, in the event that you are young and ardent, be too explicit about the native women. It is a great temptation because you are aware that the curiosity of many travel book addicts is focused directly here. But they are not of the majority. The suburban matrons who belong to Book Study groups may yearn for you personally, but they won't keep your book in the guest room. Imply, if you please, that you are very intimately acquainted with native customs, but keep seductive long skirts on your exploits.

Don't use names carelessly. Travel writing is full of temptations and among the most urgent is that of authenticating your chronicle with the names of important people met en route. They strengthen background, unquestionably. They verify your astounding statements. They vouch for you, after a fashion, until one of their little kinsmen points out that what you said of their sobriety, or cleanliness, or wit, or political intentions, or any human attribute, may be misconstrued. Then they sue you for libel. And don't be amazed if even the nicest of them, "my friend, the Rajah," brings you into court for a slander you never intended. Intent counts for nothing in a libel suit. Proven damage decides it quickly. *Don't* be amazed if you lose the case, for judges and juries are rarely literary men, and they feel that their good names are endangered by your very existence. I doubt if there is any successful author who has not at least been threatened with a libel suit. It is a memorable experience, and when it

occurs it will mean that you have arrived, all right, but it will mean also that when your publishers are sued simultaneously your royalties won't arrive at all, and you will be held liable by them for counsel fees, court expenses and settlement incurred. Paragraph eight of your contract has a toe-hold on you that hauls you to an accounting of everything from slander to "acts of God."

Don't retail unverified hearsay. Very many readers are cranks who will shout publicly, and with fiendish gusto, that your legend of Maui is inaccurate. The reviewers will devote more space to a single wrong detail than to all the virtues of your book, since adverse criticism is for some reason impressive. The public buys travel books for fact, not fiction.

Don't criticize foreign governments. In the colonies, particularly, the little functionaries resent any trifling with their hard-won provincial esteem, and though they may be unable to hit back at you in America, they can at least bar you from returning to their land. You may wish to appear fearless and honest, but you will get no thanks for it. The attitude of the colonials will be that, if you are to be a guest on their shores, you must be gracious to your hosts.

Don't try to explain either political or ethnic customs of any foreign country after a visit of a few days or even weeks. This is the job of special investigators who lack the spirit to write a proper travel book. Stick to impressions. They are safer, livelier. Read "Orient Express" by John Dos Passos, or Tomlinson's "Sea and the Jungle."

Don't neglect to get copyright permission for photographs not your own, even postcards. It is much easier to avert trouble than to settle it after the book has appeared. Photographers, like civil servants, are touchy folk.

Don't ever forget for a moment that in your written travels you are not traveling alone. Have consideration for your companion, your reader. Make his way pleasant for him. Guide his timid feet to the greenest pastures, and his heart to the gayest goals, remembering always that you are his guide by sufferance only, because you know the way, and if you trick him, or patronize him, or show yourself in any way unworthy of your guide fee of two and half or three dollars, he'll drop you and blacken your name as well.

If after these various cynical "don'ts" you still think you can toss off a travel book, try it by all means. Then pare it down to its bones, build it up again with careful selection from the original material, title and re-title it till the book will almost sell on the charm of its name alone, and send it off to a publisher. I'll probably buy a copy.

Lottie Perkins Expose Brings Universal Services To Trial

. . . Post Office Inspectors Use A. & J. Evidence in Seeking Fraud Order

ACAMPAIGN launched by THE AUTHOR & JOURNALIST in 1933 bore fruit during the past month when an extended investigation by the post office department culminated in hearings at Washington by which the post office department is seeking to obtain fraud orders against the Universal Scenario Company and the Universal Song Service of Hollywood, Calif.

Readers will recall the series of articles in which "Lottie Perkins"—a pseudonym assumed by the daughter of the editor (who is now Mrs. Stephana Gleed, office manager of the A. & J.) revealed the methods of various copyright concerns, vanity publishers, and song services.

The first article of the series, in the February, 1933, issue of the A. & J., contained the complete text of a story, "Her Terrible Mistake," which Lottie had submitted to the Daniel O'Malley Company of New York and the Universal Scenario Company of Hollywood. The story was accepted by both companies, although it was purposely made as impossible as it could be from a literary standpoint. It has become a classical example of the nadir of literary hopelessness. It was widely copied—having appeared in such periodicals as *Time*, *Real America*, and *Reader's Digest*, among others.

Despite the obvious lack of any possible merit in the effort, both the O'Malley Company and the Universal Scenario Company acclaimed it a worth-while piece of work. They employed such eulogistic phrases as, "It is modern, timely, dramatic, and quite in line with the present trend in picture making . . . original, dramatic, colorful." Both assured Lottie that the only thing which stood in the way of its probable acceptance by the motion-picture studios was the fact that it had not been copyrighted. This little detail they were willing to take care of for a consideration.

For unsophisticated writers willing to pay for having their stories copyrighted, the matter was accomplished by bunching several hundred synopses together in printed form and securing a blanket copyright for them at a total cost of \$2 plus the printing expense. Fees demanded for this service ranged from \$10 to \$75. The hearings in Washington revealed that the Universal Company "serviced" 11,789 stories and that it sold to the studios not to exceed forty stories, this handful consisting exclusively of published magazine stories by successful authors.

Evidence obtained by THE AUTHOR & JOURNALIST in connection with the Lottie Perkins expose was turned over to the Federal Trade Commission and the Post Office Inspectors. The Daniel O'Malley Company ceased operations over a year ago when Daniel S. Margalies, its general director, launched a new company, "The U. S. School of Writing."

At the hearings in Washington, the Universal Scenario Company entered no defense, but notified the post office department that it had voluntarily gone out of business. All mail directed to it is being refused under post office instructions.

In addition to employing evidence furnished by Lottie Perkins and THE AUTHOR & JOURNALIST, W. J. Marles, post office inspector at Los Angeles, revealed that his daughter, Mrs. L. C. Masey, had baited the concern with a story similar to "Her Terrible Mistake." It was entitled "Galloping Gold."

In the May, 1933, issue of THE AUTHOR & JOURNALIST, Lottie Perkins also exposed the methods of the "song-service" companies, including the Universal Song Service, operated by Henry R. Cohen.

In the dignified hearing room of the Post Office Department in Washington, Mr. Cohen tried to explain why he had "accepted" with acclaim the poem submitted back in 1933 by Lottie Perkins, entitled "O, My Baby," of which the first words were:

Red Cheeks, O my baby,
Blond Hair, O my baby,
Blue Eyes, O my baby,
Take these and you have
O my baby.

After she had submitted this "poem," Mr. Cohen wrote to Lottie: "This lyric contains a good theme for a popular song . . . has an appeal which . . . should 'click' with the public." Lottie was urged to send \$50 at once, so that the song might be properly "serviced"—that is, set to music and published. Cohen announced that in fact he had set the song to music.

Following is the scene that took place at the hearing, on July 12, according to press dispatches:

With cheeks as red "O My Baby's," Cohen rippled out the strains of the song for Assistant Solicitors Thomas J. Murray and W. C. O'Brien.

"I think it's a good song," Cohen said.

"I can't tell whether the words fit the music," said Solicitor Murray. "Let's hear you sing it."

"I can't sing," Cohen objected.

Told to read it, Cohen recited his version. It went like this:

"I'm getting nervous and you know why,
I want some service and by and by,
Oh my baby—maybe you'll be mine."

"Looks to me as though he has written a new song," Murray said when he had finished.

"Well," said Horace Donelly, Jr., Cohen's attorney. "This song writing business is just like jacking up the front spring of an old automobile and building a new car around it—that's where the servicing comes in."

Further dispatches stated that Cohen denied any connection between the Universal Song Service and the Universal Scenario Co. Faced by items which Inspector Marles had unearthed in his income tax reports showing that he had received various sums for expense from the Universal Scenario Company, he asserted that he had signed the reports without reading them.

It is expected that a decision as to the issuance of the fraud orders will be reached within a month.

Western-born Mabel Tracy Spitzer taught school in the great open spaces where cowboys, prospectors, Indians, honest-to-goodness bad men were merely the people one saw at the trading post or met at dances or "sociables." Time lent them glamor, however, and has frequently brought them, through her, to Western Romances, Range-land Love, Ranch Romances and other magazines. Mrs. Spitzer also does mystery, stormy love, and foreign yarns.



||| CINDERELLA ON HORSEBACK

. . . By MABEL TRACY SPITLER



Mabel Tracy Spitzer

CONSIDER the girl of the Western love story, wood-pulp type—Cinderella-on-horseback. Wherein does she differ from her city sisters whose exploits, perils, and loves enliven the pages of the non-Western sweetheart magazine group?

Ponder, lady writers, especially

you with timid souls who are perhaps suppressing an aching urge to shoot on sight, craving to outwit rampant villainy, longing to be caught up in passion's swift though chivalrous sweep. Get into the heart and mind of Cinderella-on-horseback and have a good time for yourself.

I assure you that the girl can do things which would probably scare you to death and still be a "lady," riding happily into the sunrise knee to knee with her true love. Make her do this convincingly enough and you'll have your thrill, likewise a not to be despised check.

Scratch the girl and undoubtedly you will find proof of her relationship to the Colonel's lady and Judy O'Grady. But though there may be no fundamental difference between the dears, Cinderella-on-horseback has a sharp distinction all her own.

Her environment gives her this. In the wood-pulp West Nature is unfenced, emotions are elemental, men are strong and women are scarce.

Life is no Sunday-school picnic. It is just one darn crisis after another; blizzards, floods, droughts, winds, fires, rustlers, gamblers—an infinite variety of varmints.

Consider what qualities and values a girl needs to cope with existence on the lone prairie. For example, what impression would a dimpled smile and a permanent wave make on a rattlesnake? Cinderella-on-horseback wants steady nerves and a six-gun. And when she must, for instance, aid the hero in outrunning the wicked sheriff, what price an orchid corsage or diamond bracelet, when the situation calls for endurance and a top mount?

I love Cinderella-on-horseback. Through many years and scores of stories I've loved her with increasing fervor. I treat her with consideration and respect. I see her as a jewel of many facets. Each facet reveals a different color, which makes for—at least I hope to goodness it does—variety in character selection. But though she be the descendant of hidalgos or of hill-bbillies, her basic self remains the same.

As I do her, and viewed as a composite, she looks and acts like this:

She is very young and pretty, and though she usually wears boots, pants and six-guns, though she may eat with her knife and cheat at cards, she is "womanly." And her heart is always pure.

Bearing in mind her purity of heart and her cherished virtue, she frequently goes in for the more violent forms of self expression. She may rustle cattle, stage a jailbreak, shoot men—hero or villain, according to the moment's need, and while her aim is good the result is never fatal—obstruct justice, indulge in kidnappings, assist at lynchings and lie, but like a gentleman. In

these varied activities, however, she invariably displays good sportsmanship, strange as it may seem, and her objective always justifies her bizarre means of attaining it.

She may also, in her sweetness and simplicity, travel great distances through uninhabited wilds alone with the hero. She may be snow-bound with him and none other in an isolated cabin for days, or lost in the desert. Yet the hero always knows— informed by some obscure but unerring instinct, for Cinderella-on-horseback seldom if ever has to tell him—that she is one of God's good women, and he treats her as such.

She likes her gentlemen tough and strong and she will extend herself considerably to get the man of her choice. But her efforts are rarely obvious; she generally manages to seem the pursued, rather than the pursuer.

Though it may tax the reader's credulity, the girl has high ideals and admirable qualities. She is loyal and lovable, courageous, daring and self-reliant. She can do a man's work, if need arises, and fight a man's fight. If she gets into a jam out of which she can't shoot her way, she uses her feminine wits, though she scorns to employ her female wiles.

She knows her way about but she is not so-

plicated. She speaks in the parlance of the range but uses no modern slang. And while lips that touch liquor frequently touch hers, she personally has never tasted the stuff.

To her life is real, life is a salty bronc to break. She takes it seriously and on the chin. She seldom wisecracks, though she may have a sense of humor; she never preaches, though she is frequently equipped with a homespun philosophy.



Summing up, Cinderella-on-horseback is a rather complex child of nature who rides gallantly through her synthetic Golden West toward an inevitable, happy ending.

A THERMOMETER FOR WRITERS

. . . By ISABELLE SHAVER

AND why not?

The more articles and stories you put out, the higher the temperature rises. Actually, the thermometer increases your income!

In case you haven't followed me, let me explain. I make my living, even though it be a paltry one, writing short articles and stories for Sunday School papers and women's magazines. There is a superstition among writers that if you keep seventeen articles on the market you'll sell; if you fall below that number you'll probably go hungry—it works out that way, too.

That is why the number 17 is *Zero* on my thermometer and I try never to fall below it; though right now the mercury stands at 2 below Zero and must be raised by the next mail if I want my checks next month.

The thermometer is very simple—a cardboard six by ten inches with *Zero* (17 out) in the center and numbers 1 to 17 alternating on either side of the center line downward from *Zero* and upward above it.

The mercury is a ten-inch piece of red string tied to a blue string the same length and stretched over the cardboard so that it runs up and down the center line. The red portion of the string constitutes the mercury and marks the temperature of my current output. If the knot joining the red and blue portion stands at 2 below *Zero*, for example, that means that I have fifteen manuscripts out.

If I should ever push the mercury up to the top mark of 17 *above Zero*, I should have 34 articles out—EXCELSIOR!

If you don't think this thermometer is an incentive to work—try it.

There is something about the word *Zero* staring at you over your desk that makes you want to rise above it. It holds the same terror as the *Zero Hour*, *Zero Weather*, *Zero in Arithmetic*—it's something you want to get away from. And, unless you are horribly lazy or enjoy the frigidity of sub-zero production, you will get away from it by warming up the typewriter keys and putting out more work.

PSCHOLOGY OFFERS GUIDE FOR NAMING CHARACTERS

. . . By ROBERT HOLSTROM



Robert Holstrom

"A ROSE," said lovesick Juliet, "by any other name would smell as sweet." This is no doubt true of roses. But would your hero by any name be as gallant? Would your heroine be as lovely, or your villain as wicked?

That names do play an important part in characterization is evidenced

by the way readers remember characters who are aptly named. In modern fiction, where the demand is for strong characterization by the most economical means, suitable names are important. A name that suggests personality and sticks in the reader's mind is a big step toward successful characterization.

The picking of names is a hit-or-miss affair with many writers, and appropriate ones are chosen only by chance. Much of the guess-work can be taken out of this problem. Modern psychology, which offers so much of value to the writer, furnishes the clues for the proper naming of characters.

Starting with the smallest units, psychological experiments show that the sounds of certain letters arouse pleasant or unpleasant responses in the reader. Roblee and Washburn found by their experiments that the most agreeable vowel sounds are *a* as in father and *e* as in get. The most disagreeable are *u* as in mud and *oi* as in oil. The rating of other vowel sounds, starting with the least pleasing, is: *aw*, *o* as in hot, *ee*, *oo*, *i* as in hid, *a* as in hat, *i* as in write, *a* as in fate, and *o* as in wrote. The effective value of *oo* and the long *a* varies a great deal; *a* as in hat and *i* as in write are neutral. These experiments indicated also that the pleasant final consonants are *l*, *m*, and *n*, and the most unpleasant are *g*, *k*, and *sh*. The complete results of this experiment may be found in *The American Journal of Psychology*, 1912, volume 23, "The Affective Value of Articulate Sounds."

Similar experiments by E. S. Jones on the

affective value of syllables show that, in general, forms involving *t*, *d*, *l*, and *r* are pleasurable while those involving *g*, *v*, *k*, and *s* are unpleasant. When two syllables are used in combination the first tends to be the more important. Jones has published the results of his work in an article, "The Effect of Letters and Syllables in Publicity," appearing in the *Journal of Applied Psychology*, 1922, volume six.

Advertisers have made much use of these results in choosing trade names and preparing advertisements. Although ad writers try to avoid the unpleasant sounds, fictionists may make good use of them in names. In fact, these theories seem to be more easily adapted to the production of unpleasant names than of pleasant ones.

G. B. Hotchkiss, in his "Advertising Copy," reveals that words carry with them the connotation of the group with which they are associated. Thus any name beginning with *sn* would be unpleasant because it belongs to a family of sounds that includes such words as *snarl*, *snip*, *sneak* and *snoop*. The *gr* family also is unpleasant, being associated with such words as *growl*, *greed*, *grasp*, *groan*, and *grime*. In the matter of endings, the most unpleasant belong to the *um* family, the *ump* family, and the *imp* family.

The basis of these theories of sound lies in the movements involved in pronunciation. Jones found that in general those sounds that are made with the front of the mouth are most pleasant, while those that involve movements of the throat are unpleasant. Syllables containing *l*, *m*, *n*, and *r* are pleasant because they are pronounced with the front of the mouth, while those containing *g*, *k*, *b*, and *d* require throat movements that are associated with unpleasant emotion. It seems that the most pleasant sounds are the smooth, liquid sounds that are easiest to say, and the most unpleasant are the harsh, explosive sounds that require more effort. An exception must be noted in the case of *s*, which, though easy to pronounce, is unpleasant, if emphasized, because of the hissing sound.

The best way to understand the effect of sound in names is to analyze the names that appear in the best stories. A study of the famous names in fiction will reveal that well-known authors consciously or unconsciously

made use of these principles. Dickens, who understood these effects long before the psychologists brought them to light, is noted for the appropriate naming of his characters. The unpleasantness of *Scrooge*, *Uriah Heep*, and *Bill Sikes* is based on the use of disagreeable sounds. In creating *Oliver Twist* and the amiable *Noddy Boffin*, Dickens made the use of pleasant sounds a definite contribution to his excellent characterization. Coming down to more recent fiction we find Willa Cather's *Antonia* a perfect example of pleasant sound. Almost the same agreeable sounds make up Hervey Allen's *Anthony Adverse*.

Of course, the sound of the name cannot serve by itself as characterization; it can only contribute to the total effect. But the thoughtful writer can avoid such jarring notes as an unpleasant name for an otherwise pleasing character.

Special effects are obtained by a seeming discord. By using an unpleasant sound in the name of a likeable character we reproduce the effect of hardness and strength of character. An example from modern fiction is *Bulldog Drummond*. Although the unpleasant *u* vowel sound is emphasized, favorable delineation removes the unpleasantness and leaves the impression of strength and a forceful personality.

There is, in this example, the additional factor of a nickname. In general, nicknames follow the rules of pleasant and unpleasant sound; but most nicknames are descriptive and thus

have a meaning of their own. If not employed too ostentatiously, nicknames are valuable tricks in delineating character. The same name, however, may have a different suggestiveness in different settings. For instance, the "Shifty" of a detective story would probably be a double-crossing rat; but in a western, "Shifty" would be a lazy, easy-going cowboy. Certain first names do not come under the rules of pleasant and unpleasant sound because of stereotypes that have developed in connection with them. It would be a horrible mistake to name a two-fisted hero "Percival," even though experiments show that the *er* syllable and the *l* ending are pleasurable.

In picking names care should be taken to avoid names that are too much alike. It spoils the whole effect of the story if the reader has continually to guard against confusing two characters whose names are similar. Likewise, it is always a good idea to use names the pronunciation of which is obvious. Most readers pronounce silently as they read, and it detracts from the story if they have to stumble over names.

Naming characters should not be considered lightly. A carefully worked out characterization may be ruined by an inappropriate name. If you embellish your story with names that are thoughtfully chosen and just a bit out of the ordinary, you have a good start toward making your story different.

HOW TO COLLABORATE

By DICK MORELAND

MOST professional writers shy away from collaboration. Some of us have had unhappy experiences in sharing our ideas and dividing the labor of writing a story with a friend. Most of us feel that we don't need a collaborator—we can think up our own plots and we can write them very well, thank you, and if John Smith would mind his own business he could do the same thing instead of pestering us to collaborate on a story idea he has dug up from nowhere.

But, it might be pointed out that most professional fictioneers have occasional blank spaces in their production. Now and then the spring of ideas runs dry. Instead of pacing the office, biting finger nails or playing solitaire, why not use that time to do a little collaboration with some brother writer who is also in need of a mental stimulant? Collaboration can be a lot

of fun and often proves highly profitable, and a story written by a couple of writers has often opened new markets for both. But there are a number of pitfalls which collaborators should be careful to avoid. It is the purpose of this article to sketch, briefly, a method which has proved successful in my own case, has stood the test of time, and has not yet lost me the friendship of a single collaborator with whom I have worked.

Writers have different systems of writing. Some of us dictate, others pound out the stuff on a portable, some get up in the middle of the night and scribble the yarn on yellow paper. So each collaborator to his own system—and each does his share of the work alone, and in his own office. Two typewriters rattling in the same room simply will not do, and there is no use to attempt it.

The first step is to pick a pen name. None of this John Smith and Bill Brown signatures on a story. If both writers own a pen name neither one feels a strong sense of possession for the name and there is no argument as to which comes first.

The second step is a conference in which the collaborators decide on the type of story they want to do, the length, title and probable markets. Then they begin the synopsis of the story, a synopsis divided into "takes" or short chapters. First, comes the list of characters—and here is a little trick which will save time and help to keep the story smooth and coordinated. Call all the characters by the names of well-known moving-picture actors and actresses. Call the hero, say, Richard Dix and the heroine Lila Lee. Both collaborators have seen Dix and Miss Lee on the screen many times and when they sit down to describe the characters they are both thinking of the same person. Of course, before the story is typed for publication the names of all characters are changed.

The story is laid out in chapters, both writers suggesting twists in the plot, inserting ideas, pounding the yarn into shape until the synopsis is acceptable to both. Each man has a copy of the full synopsis. Then they split it up between them. Bill will write Chapter One; Jack will write Chapter Two. Bill likes to do action so he takes Chapter Five, in which the big fight occurs, while Jack takes the chapter where the hero and the girl finally overcome their difficulties and go into the fade-out clinch.

Then they go home and go to work and they don't bother each other until each has finished his share of the yarn, turned out in rough copy form. From now on the thing is easy. They get together, put the chapters in the right order and begin to edit the copy. Each man gets a shot at the other fellow's stuff and all the loose ends of the story are tied up, scenes that drag are cut or eliminated, and the yarn is ready to be typed for the editor. As the story is going

to be sold under a pen name, neither man is very fussy about having his copy worked over by the other fellow. If the story is a bust, neither collaborator is particularly embarrassed. If it sells, both are delighted and gleefully split the check and get down to business again. Both have gained from the experience and, as one story suggests another, each has probably got two or three good plots out of the collaboration. And the finished product is probably just a little bit better than either man could do alone, as both have, unconsciously, put their best efforts into the work they've done just to show the other fellow that they're pretty handy with a typewriter.

And now for the results. During the course of one winter, John Mersereau, of Los Gatos, California, and myself worked on a series of full length novelettes. The first one, a rip-roaring yarn of an attempt by a gang of oriental crooks to pirate a first class ocean liner in San Francisco harbor, was sold to *Top Notch* at a very satisfactory rate. The second, a tale of murder and horror laid in the fog-enshrouded mountains along the California coast, got a nice check from Rogers Terrill of *Terror Tales*. The third, also a terror story, got the front cover of *Dime Mystery*.

Collaboration is an old story to John Mersereau. Working with Whitman Chambers, he turned out a number of successful book-lengths, among which were "Garber of Thunder Gorge" which appeared first as a serial and then in book form. "Desert Dust," by the same two collaborators, ran in serial form in *Top Notch*. They also turned out several book-length serials which were purchased by newspaper syndicates.

The next time you feel stale and need a good plot and begin to run short of ideas, call up some writer friend and suggest a collaboration. You'd be surprised how much fun it is and, incidentally, how much money you can make on the side.

DOES JUVENILE MISCELLANY PAY?

... By WILL HERMAN

THE second day of the new year, 1936, the postman delivered another check from *Onward* to the amount of three dollars and thirty-three cents! That check was an important one, to me. It marked the acceptance of one thousand juvenile articles and stories!

That same day I talked with a pulpateer

acquaintance. "Still doing juvenile junk, eh? Hell, man!" he went on, "You can't make any money writing for kids. Why don't you try crashing the pulps and other markets?"

We began comparing records. My pulpateer acquaintance, though not one of the top-notchers, still manages to sell a fair number of stories.

His records for the year of 1934-35 showed that he was averaging a trifle over two thousand dollars a year, or about forty dollars a week.

I don't know just how that compares with the records of other pulp-paper writers. I do know that I don't work as long hours as my pulpateer friend. I'm never at a loss for material or plot as he is. I don't have to work over and over a story. And my records indicate that I average more than twice his returns per day and per week!

Before making my records public property, some details of my working scheme are necessary. I'm at the typewriter for about six hours a day. Another two hours is spent in gathering material, checking up on article facts, and noting juvenile story plots.

I type steadily at the rate of five to six pages an hour. My material is never corrected or even glanced over. Once typed, I really see it again only in print. In this way I turn out what appears to be a prodigious amount of material—between 25 and 30 pages a day, each page about 300 words!

The juvenile market is one of about 100 different publications. Material that is not accepted the first dozen times out still has another dozen or more chances for acceptance. I have sold juvenile articles after they have been rejected more than twenty, and even thirty times! All this is important in arguing the point of whether or not juvenile writing pays.

Approximately ninety-eight per cent of my juvenile material sells eventually. The payment per article ranges from a quarter of a cent a word to two cents a word. Articles range in length from 300 words to 3000 words.

And last, though of prime importance, is the inexhaustible amount of material which can be written—and which the market will absorb. Articles on nature, science, history, biography, make-and-do, games, miscellaneous, editorials and religion offer a tremendous scope to the writer. As long as a library is accessible, the juvenile writer is never at a loss for articles!

Now for some records. Taking at random one week of the year, we have the period from June 1, 1934, through June 5, 1934.

June 1, 1934, 25 pages typed

| Title | Sold to | Date | Amt. |
|-----------------------------|-----------------|-------|---------|
| 1. The Living Island | Boys' Comrade | 12-28 | \$ 2.50 |
| 2. Where Summers Are Made | Pioneer | 7-15 | 1.00 |
| 3. Cotton Trees | Girls' Circle | 12-12 | 2.50 |
| 4. U. S. "Why?" Dept. | Christian Youth | 12-15 | 3.00 |
| 5. Modern Legend | S. S. Messenger | 6-15 | 1.00 |
| 6. Native Hal. Celebrat. | Target | 12-12 | 4.50 |
| 7. Commerce Is Bugs | Girls' Circle | 12-12 | 2.50 |
| 8. Feeding Flowers | Target | 10-12 | 5.00 |
| 9. Dead Ships | S. S. Messenger | 11-16 | 1.00 |
| 10. Children of Capital | Watchword | 12-2 | 2.00 |
| 11. Bible Islands | Amer. Baptist | 7-12 | 3.15 |
| 12. Mrs. Burbank Carries On | | | |
| Total | | | \$28.15 |

So, for the work finished on the first of June, 1934, I received the total of \$28.15. Note that all but one article was sold! To continue:

June 2, 1934, 28 pages typed

| Title | Sold to | Date | Amt. |
|-------------------------|---------------------|-------|---------|
| 1. A Candy A Week | Picture Story Paper | 5-35 | \$30.00 |
| 2. Jerry's Tag Races | Our Children | 6-12 | 1.00 |
| 3. Water Fun | Onward | 12-15 | 2.20 |
| 4. Stunts | Boys' Companion | 6-20 | 1.15 |
| 5. Jerry's Races | Our Children | 6-12 | 1.00 |
| 6. Tag Fun | Boys and Girls | 6-20 | 1.75 |
| 7. Fence Ball | Boys and Girls | 6-20 | 1.75 |
| 8. From Commonplace | Pioneer | 3-35 | 2.45 |
| 9. Could Such Men Fail? | Youths' Comrade | 8-12 | 2.50 |
| 10. Spare Moments | American Newsboy | 4-35 | 1.75 |
| Total | | | \$45.55 |

June 3, 1934, 24 pages typed

| Title | Sold to | Date | Amt. |
|---------------------------|------------------|-------|---------|
| 1. Eyes of Fleet | Target | 2-35 | \$ 5.00 |
| 2. Map Language | Ambassador | 7-15 | 3.50 |
| 3. Boy Life-Saver | Watchword | 3-35 | 2.00 |
| 4. U. S. Bird Ct. | American Baptist | 10-22 | 3.15 |
| 5. World's Greatest Cam | American Baptist | 8-11 | 3.00 |
| 6. Making 4-Leaf Clovers | American Baptist | 8-27 | 1.50 |
| 7. "New" Jerusalem | Our Young People | 10-1 | 2.00 |
| 8. Topsy-Turvy Land | Girls' Friend | 8-14 | 2.00 |
| 9. He Died For Us | Boys' Companion | 8-25 | 2.00 |
| 10. Our Ancient Monuments | Boys' Companion | 6-23 | 1.40 |
| Total | | | \$25.55 |

June 4, 1934, 25 pages typed

| Title | Sold to | Date | Amt. |
|------------------------|------------------|------|---------|
| 1. Why Do We? | Junior World | 10-9 | \$ 8.00 |
| 2. And Once Again | Our Young People | 7-5 | 1.40 |
| 3. Zoo Dinners | Our Young People | 7-5 | 1.40 |
| 4. Farmers' Assistants | | | |
| 5. Airplane Aids | American Baptist | 9-25 | 3.15 |
| 6. Robots | Pioneer | 7-18 | 2.40 |
| 7. Glass Houses | Our Young People | 7-5 | .75 |
| 8. Photography Aids | | | |
| Total | | | \$17.10 |

Note that here are still two unsold articles. Yet they form part of a stock—and will undoubtedly sell eventually.

June 5, 1934, 30 pages typed

| Title | Sold to | Date | Amt. |
|-----------------------|------------------|-------|---------|
| 1. The Fun Box | Boys and Girls | 12-15 | \$ 9.00 |
| 2. Star Light | Youths' Comrade | 12-15 | 2.50 |
| 3. Thanks! Bill | | | |
| 4. Wonders of America | Boys' Companion | 9-21 | 11.00 |
| 5. Snowshoe Thompson | American Newsboy | 8-4 | 5.25 |
| 6. Boone Way | | | |
| Total | | | \$27.75 |

Here then is a total income (to date) from one week's work written during the week from June 1, 1934, through June 5, 1934. The total working hours were forty. The total income is \$144.10.



Of course, this money did not come in during one week but was spread out during the next year. But from other stock, there was a constant influx of checks, averaging at least fifty dollars per week and often close to two hundred dollars!

Records prove it! Does writing juvenile miscellany pay? It certainly does!

THE AUTHOR & JOURNALIST'S LITERARY MARKET TIPS

GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

Scribner's Magazine has moved from 597 Fifth Ave. to 3 East 48th St., New York, fifth floor, and announces the appointment of Harlan D. Logan as editor, succeeding Alfred Dashiell, who will join the staff of *Reader's Digest*. Jo H. Chamberlin will be managing editor. Mr. Chamberlin writes: "Beginning with the October issue, we will be published in a slightly larger format on smooth paper, using both modern photography and color illustrations. The magazine will have the same high standards as in the past, although we intend to present the material in a more attractive fashion. The magazine will consist of about forty per cent non-fiction and sixty per cent fiction. We will gladly read any manuscript submitted, and will answer queries regarding proposed articles. Naturally, some of our articles are done on assignment, but we buy others. In fiction the same high standard will be continued. We are very anxious to get stories with a distinctively American flavor. We like short short-stories very much, but find them, as always, hard to obtain. I should like to call the attention of writers to two departments. One is the section entitled, 'Life in the United States,' where short articles are used; the other is the department entitled 'Scribner's Presents.' Each month the story of a new or comparatively new writer will be presented." Rates, it is presumed, will continue to be first-class and payable on acceptance.

Associated Authors, Inc., formerly at Hollis, L. I., New York, announce that J. Bruce Donahoo has relinquished the editorship of the magazines published by this group, consisting of *True Gang Life*, *Scarlet Adventuress*, *Scarlet Confessions*, *Scarlet Gang Smashers*, and *Murder Mysteries*. George R. Shade (also of the Shade Publishing Company, which issues *Paris Nights*) announces the removal of the editorial offices to 1008 W. York St., Philadelphia. He states: "All our magazines will be continued, except *Scarlet Gang Smashers*. *Murder Mysteries* will appear as *Detective and Murder Mysteries*." Regarding the arrears to authors of past material, he states: "The lack of sale has set the payments to authors back a little, but we believe the authors can help us to catch up by submitting better material. Our past record shows that we have never slipped out of an obligation, even though it did take us a while to catch up. We were heavy losers in both the Eastern and Mutual Distribution crashes, and stuck to it and paid our bills. It may take six months to catch up on all of the outstanding accounts."

Modern America, Boliver, Tenn., edited by R. P. Shackleford, is reported to be in the market for family short-stories from 1000 to 5000 words in length, and for articles of broad appeal in similar lengths. Payment is stated to be at $\frac{1}{2}$ to 1 cent a word on acceptance.

The New York Woman, formerly at 62 W. 45th St., is now at 11 E. 36th St., New York. The first issue is to appear September 9th. It is to be a weekly, selling for 15 cents a copy and largely staff-written.

Winford Publications, 165 Franklin St., New York, according to reports from contributors, have not been living up to promises to report within three weeks or to pay promptly on acceptance.

Texas Rangers, 22 W. 48th St., New York, is a new magazine launched by Standard Magazines, Inc., (the Thrilling group) with the July issue. "We are in the market for short-stories told from the Western lawman's viewpoint," writes Lee Margulies, editorial director. "They must not be over 7000 words in length, and should be fast-moving and action-packed." The rates of this company are 1 cent a word up, on acceptance.

Detective Action Stories, 205 E. 42nd St., New York, which was temporarily discontinued, is being revived by Popular Publications, Inc., under the editorship of Ralph Perry, who writes: "The magazine will appear monthly. A typical issue might contain two 15,000-word novelettes, one 10,000 word novellette, three short-stories of from 4000 to 5500 words, and one true crime story of about 6000 words. We will use an occasional novelette up to 20,000 words, and are always in the market for short shorts. Writers should avoid the story between 6500 and 8000 words, however, as it will be difficult to fit in. The best way to get an accurate line on the editorial policy is to submit a story. Naturally, *Detective Action Stories* will feature action, but we are in the market for drama, plot, and realistic characters rather than incessant activity. We are aiming at readers of high-school age and mentality, and we believe they are more interested in what happens to the characters in a story than in the details of the crime itself. Our writers are not inventing puzzles. They are reporting what happened and what was done, when convincing characters were menaced by realistic and convincing crimes, or compelled to solve a baffling crime to obtain what they wanted. We believe a detective action story is exactly like any other type of story: personalities must overshadow events. Heroes may be detectives or civilians. Woman interest is welcome. Sex is not. We do not want outright horror or terror. . . . The true stories should be handled like fiction. Select the cases that are more dramatic, more startling, more strange than fiction, or which illustrate an important and interesting fact in the history of crime or its detection. Please don't write up a case earlier than the World War without querying the editor. 'By-lines' are unnecessary. Manuscripts will always be reported on within two weeks, and usually within seven days. We are paying 1 $\frac{1}{4}$ cents a word and up, payable on acceptance."

The Adjuration Monthly, P. O. Box 13, Stoneham Branch, Boston, is a new magazine. The editor, Kenneth C. Wardwell, writes to a contributor: "Present needs are many and will be for several issues to come. An article on better government, old-age pensions, higher wages, business security, etc. A serial for three or four issues, human interest, facts or fancies, etc. Subject-matter treating a better philosophy toward which our nation must strive will be given preference and payment for same will be higher. Poetry acceptable when suitable. Acceptance date, the 20th of the month preceding the date of issue. I prefer to have the writer submit a manuscript and from my judgment of his ability an assignment can be given him to assist and guide him toward better rates and quicker acceptance. Rates payable on publication date, $\frac{1}{2}$ c to 5c per word."

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Kamokila Studios, Incorporated, 1052 Geary St., San Francisco, write: "Experienced continuity writers for radio broadcasting will find a possible market for scripts through the radio division of this company, which serves radio stations and advertising agencies of the United States and English-speaking countries. Only experienced radio continuity writers may file scripts. The market needs call for: General professionally finished 15-minute single, dramatized acts; continued series of 15-minute acts, dramatized and otherwise; series of half-hour acts; five-minute programs of intense 'listener value'; both 5 and 1-minute dramatized continuities designed to sell the services of florists, grocers, druggists, undertakers, etc. Other 5 and 1-minute continuities are needed to present to possible sponsors, featuring flour, ice cream, camp stoves, and all other commodities on the retail market. When timing programs, consider leaving space for the sponsor's commercial announcements. In 1-minute dramatized programs the advertising copy should be adroitly worked right into the dramatized copy without being too flagrant. There must be entertaining situations leading up to and fitting the product to be advertised. Work in a trade name for which the buying sponsor's name can be substituted. Suggestions for unusual contests and commercial tie-ups will help to sell your radio scripts. The radio script division of Kamokila Studios, Incorporated, is under the direction of William H. Clifford, of motion-picture, stage, and radio fame. First, write about what you have to submit for sale with all details, and enclose self-addressed stamped envelope for reply." Kamokila Campbell, president, signs this statement.

Adirondack Advertising Service, Flood Block, Hudson Falls, N. Y., which issued a call for short-stories to be used in a periodical termed *Diary Revelations*, and requesting writers to query, responds to such queries with a letter specifying true, adventure, romance, detective, Western, and war stories, up to 3000 words in length, and stating that payment will be made at 3 and 4 cents a word. Special rules must be followed in submitting material, among them being the peculiar requirement that writers shall send 25 cents in coin with the first story submitted. This "entrance fee" requirement was not made known to THE AUTHOR & JOURNALIST when the original announcement was published, and it suggests that caution should be exercised by intending contributors.

Major Productions, 2 W. 45th St., New York, is a new motion-picture producing company which expects to put out at least ten features a year and is reported to be open for the consideration of material. Walter Schmidt is editor.

If You Wish Sales Service - - -

Many readers are more interested in making an immediate marketing test of their manuscripts than in obtaining criticism and counsel. For such clients THE AUTHOR & JOURNALIST Sales Agency is maintained.

The Agency offers many advantages over the writer's individual effort. First, it eliminates resultless and expensive submission and mailing labor. THE AUTHOR & JOURNALIST Staff examines each manuscript expertly against the background of its down-to-the-minute knowledge of magazines and their current editorial needs. If the manuscript is not considered salable, it is returned to the writer at once. A brief letter of opinion accompanies.

If the manuscript is deemed salable, it is expertly offered to magazines in an effort to accomplish a sale. When checks are received from publishers, THE AUTHOR & JOURNALIST makes settlements promptly, less 10% commission, minimum commission, \$4.

To use THE AUTHOR & JOURNALIST Sales Agency, you need only submit your manuscript with reading fee (\$1 for the first 1000 words in each manuscript, 25 cents for each additional 1000 words) and return postage.

The Agency does not market poetry, photoplays, syndicate features or columns, forlorn hopes, or material of limited appeal. Its services are offered for good fiction and articles. Address—

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1837 CHAMPA ST.
DENVER, COLO.

Send for free leaflet, "What Editors Want."

Street & Smith, 79 Seventh Ave., New York, will launch a new sophisticated magazine, title not yet released, in September. It will be edited by Thomas Edgelow. The first issue will contain stories by several leading authors. Rates are to be 2 cents a word, payable on acceptance.

Walton Publications, Inc., 731 Plymouth Court, Chicago, are planning to bring out a new publication this fall. The title has not been selected. Saul Flauim, editor, writes: "The magazine will be a monthly of general interest, selling at 10 cents. In fiction, we will publish short-stories of young love and serials of six or eight installments. As far as articles are concerned, our magazine will be as broad as human emotions, which, indeed, will supply the inspiration, the theme, and the text for our magazine. Every story, every illustration, and every feature must be poignantly interesting from the angle of human relations in their utmost intimacy. Ours is to be a magazine of action. We want photographs, not still-scenes, but pictures of the principals in real-life dramas. Also we are keenly interested in unique or unusual photographs of human beings in action, whether or not they figure in stories. While crime and transgression cannot be excluded, we shall not print stories of mere violence, tragedy, divorce, or adventure. Each case, to be eligible for the hospitality of our pages, must have a central theme lighted by romance or interwoven with the dominant emotions of our species. We want exclusive phases and features of stories of persons with whose adventures and experiences the public is familiar, whenever these yarns involve dramatic emotional entanglements. It is our aim to take the reader back of the newspaper accounts of the enactment of these real-life dramas and lay bare the emotions in which the motives and causes are grooved. Intimate details of the relations between the principals in these stories are necessary for our task of psychological surgery. We shall pay liberally for any material used and

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whenever your submission leads to the publication of matter exceeding the wordage you have submitted, your compensation will be calculated in accordance with the value of the information rather than of the copy you have supplied. At present, contributors will receive 50 per cent of the compensation for their material within ten days after acceptance of each article, the balance to be paid on publication. After we begin publication, contributors will be paid for each article the week subsequent to its appearance in print."

The title of *News-Letter and Wasp*, 268 Market St., San Francisco, was incorrectly given as *The Wasp* in our July issue. This magazine does not pay for contributions and uses very little outside material.

Popular Love Magazine, 22 W. 48th St., New York, of the Thrilling group, desires short-stories of 1000 to 6000 words and novelettes of 8000 to 10,000 words. These should be well-written, smart, sophisticated love stories, told from the girl angle. Rates are 1 cent a word and up, on acceptance.

Robert Speller, 545 Fifth Ave., New York, is reported to be increasing his book list and to be open for first novels. Readers who write of inability to get reports from him may have employed a former address and should note the correct one above.

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This magazine is a monthly guide for his efforts. It contains monthly marketing lists and news, carefully chosen experience and practical-information articles, and condensed and pointed comment. Many people count on its departmental information. If you are writing regularly, take this magazine regularly.

Subscription price, \$2 a year; 20c a copy on all newsstands

THE WRITER'S MONTHLY, Dept. AJ,
Springfield, Mass.

Louis Wilson, Chicago, writes: "Your readers may be interested to know of a limited market I am opening for a few outstandingly good one-act play scripts. New World Dramatic Service will begin activities among the church producing groups in October. It will offer aid to that relatively small but growing number of churches which are attempting to use drama not as mere entertainment or a money-making instrument, but as a great art capable of inspiring men to a vision of a more brotherly and Christlike world. Plays accepted will be mimeographed and copies sold at as near cost as possible, but will carry production royalties of \$5 for the first performance and \$2.50 for repeat performances. Authors will receive 50 per cent of the production royalties. Scripts must be peopled by convincing characters, must present a strong central conflict involving an important ethical choice, must have sound dramatic structure. A bit of legitimate humor is acceptable. Modern situations preferred. Scripts should be addressed to Louis Wilson, 5548 Kenwood Ave. (rear), Chicago, and should be accompanied by stamped return envelope. Prompt reports."

A contributor reports, concerning the music magazines: "Jacob's Orchestra Monthly, 120 Boylston St., Boston, offered payment at 36 cents an inch in the form of music credit and was 'sorry it could not meet my demand for cash payment.' Metronome, 113 W. 57th St., New York, offered to publish material for publicity and no cash. Choir Herald, Third and Madison Sts., Dayton, Ohio, has very limited space for article material. Musical America and Musical Courier, 113 W. 57th St., New York, are virtually musicians' news magazines. Try to sell them a manuscript on music! The good old Etude, 1712 Chestnut St., Philadelphia, pays about $\frac{1}{2}$ cent a word on publication, but did you ever hear of slow? It takes from two to four years for them to use. They are a good market otherwise, however, if you are a teacher and can write short, practical material that is helpful to others in the same line."

Biography, Sixth and Minor Sts., Emmaus, Pa., is a new magazine to be issued by the Rodale Publications, Inc. J. I. Rodale, editor, writes: "We will be in the market for original manuscripts covering every field of biography, ancient as well as modern and up-to-the-minute. We will also use so-called success stories about people who are not exactly famous but who have achieved results in their particular field. Our rate, at the beginning, will be $\frac{1}{2}$ cent a word."

Brown's Weekly, formerly *Jack Canuck*, Toronto, Ont., Canada, is reported by a contributor to have refused to return manuscripts submitted or to pay for material published some two years ago.

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Shell Progress, house organ of the Shell Oil Company, Shell Bldg., San Francisco, in a letter from J. C. Joy, states: "We are seriously considering publishing, in our company magazine, a fiction serial or a series of short-stories based on the same characters, and we would like to contact writers capable of fulfilling our needs along this line. The serial we have in mind would run about 10,000 words. It should be based on the love, pathos, humor, and common sense incidental to a service-station operator's daily life. Throughout the story a merchandising theme might be reflected in the actions of the characters. In other words, this is to be the story of the 'ups-and-downs' of a reasonably successful station operator. We would be willing to pay in the neighborhood of \$150 for such a story. Since the price we expect to pay will not interest authors of 'name' reputation, it will probably be necessary to have the work furnished us on speculation in order that we can pass on the material." The A. & J. suggests that writers who are interested should go into further details of the pro-

posed story with Mr. Joy before undertaking the assignment.

Don Lee Broadcasting System, 1000 Van Ness Ave., San Francisco, John Nesbitt, writes: "I am in need of little human-interest stories, factual or pretty well based on fact, for a radio program called 'The Passing Parade.' The stories are hardly stories at all in the fictional sense—they are more just incidents with something of a pay-off. I believe that many readers of THE AUTHOR & JOURNALIST will know of incidents that I can build into little stories. They need only send me a letter giving the jist of the incident, in fifty or a hundred words, with names, dates, and places; the stories will be rewritten here to fit the program. The sponsor of the program will pay \$5 each for these incidents, upon acceptance. They should be sent to me in care of the above company."

Pictorial Review moves on August 1 from 222 W. 38th St. to 318-20 W. Fifty-seventh St., New York.

Extension Magazine, 360 N. Michigan Ave., Chicago, is overstocked.

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No agent can handle all the good writers. There's room for more agents. But every agent wants to have a maximum of big money clients. So in picking an agent, look for the fellow who has a record of boosting authors to big money. Any agent can sell big-name stuff. But it takes effort to build the \$500 a year writer to \$5000 and \$10,000. That's Ed Bodin's thrill. He can absorb about ten more climbers.

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Mothers Home Life, Winona, Minn., uses articles of from 500 to 1000 words, and short-stories of 2500 to 3000 words of interest to small-town and country families. Some poems and editorials are used. Payment is on publication at indefinite rates. D. Leight is editor.

National Student Mirror, 8 W. 40th St., New York, using various types of short material, does not offer payment.

For Me is now located at 1050 N. LaSalle St., Chicago. Various readers report that it has failed to pay for published material.

Waldorf-Astoria Promenade, 40 E. 34th St., New York, is reported as slow in paying for published material.

Mail addressed to *Overland Trails*, Manodnock Bldg., San Francisco, is returned unclaimed.

Discontinued—Suspended

American Humorist, Emmaus, Pa.

High Seas Adventures, New York.

Mystery Novels, (Chesterfield Pubs.), New York.

CURRENT REQUIREMENTS IN THE GREETING CARD MARKET

By DORIS WILDER

Western Union (Advertising Dept.), 60 Hudson St., New York. "Western Union will shortly introduce Kiddiegrams, a new telegraph service to be used (1) as birthday greetings, (2) as "cheer-up" messages during illness and convalescence, (3) as invitations to parties, (4) on the occasion of promotions at school, (5) praising children for good behavior, and (6) admonishing them to behave. Western Union will pay \$2.00 each for accepted sentiments in prose or verse suitable for these occasions. You may write as many on any of the above subjects as you wish. Sentiments should be no longer than 20 words, and as short as you wish. No contributions will be returned. All sentiments must reach the Advertising Department by August 15."

Charmant Novelte Co., 6324 Jefferson St., Philadelphia. "We are in the market for sentiments suitable for everyday cards such as birthday, convalescent, etc., also sentiments for Christmas cards."

Gartner & Bender, Inc., 1104 So. Wabash Ave., Chicago. Submit only by request.

Gatto Engraving Co., 52 Duane St., New York. Birthday, convalescent and other everyday. Hannah Trauring. 50 cents a line.

Hall Brothers, Inc., Grand Ave. and Walnut St. at 26th, Kansas City, Mo. After August 17, Christmas of all types, including prose, verse, relatives, specials, novelties, juveniles, comics, religious, etc., and sentiments in German, Norwegian, Swedish, Italian, Spanish, Polish, French and Bohemian. Mary E. Johnson. 50 cents a line.

Jessie H. McNicol, (Copley Craft), 18 Huntington Ave., Boston. Christmas, birthday, convalescent. 50 cents a line.

Auburn Greeting Card Co., (Messenger Corp.), Auburn, Ind. General Christmas. L. L. Close. 50 cents a line.

Paramount Line, Inc., 109 Summer St., Providence, R. I. Mother's Day, Father's Day and Graduation.

Geo. C. Whitney Co., 67 Union St., Worcester, Mass. After August 10, Christmas and Valentine. D. D. Simonds. 50 cents a line.

Julius Pollak and Sons, 141-155 E. 25th St., New York. Christmas. Some specials, as to relatives, friends, etc. Also New Year.

PRIZE CONTESTS

The Christian Advocate announces a contest for one-act plays on the subject of individual abstinence and social control of alcoholic liquor. The contest is made possible by Mrs. William E. James of Johnstown, Pa., who has made a gift of \$500 in memory of her husband. First prize is \$200; second, \$100; third, \$50; fourth, \$25; three fifth prizes, each \$15; three sixth prizes, each \$10. Contest closes December 1, 1936. Plays must be one-act dramas, not pageants; they may have one or more scenes. All manuscripts must be original and not previously published. Enclose return postage. Title page must bear name of play but not the name of author. This should be attached to the manuscript either on a separate sheet or in a sealed envelope. The winning plays will become the property of *The Christian Advocate* and will be offered free of royalty for all performances; the right of publication also is reserved by the *Advocate*. Harold A. Ehrenspurger, director of the Division of Plays and Pageants of the Methodist Episcopal Church, will direct the contest. Plays should be simple enough to permit of performance in a church with meager equipment. They should be full of action, yet contain sufficient development to make a clear and strong case of the point of view of the author. Plays should be entertaining and not mere propaganda tracts. Submit manuscripts to *The Christian Advocate* Playwriting Contest, 740 Rush St., Chicago.

The Julia Ellsworth Ford Foundation announces its 1937 annual children's book contest. A first prize of \$2000 and a second prize of \$1000 will be awarded for the best original manuscripts submitted. They must be of book length (60,000 words or over), or of picture-book possibilities. Authors may submit as many manuscripts as they wish. There are no limitations imposed upon the type or locale of the stories submitted, but the Foundation is especially interested in stories for younger children, and in the final selection emphasis will be placed upon originality and imagination. The prize-winning manuscripts and any others published by the Foundation will be subject to the usual royalties but become the property of the Ford Foundation. Stories submitted in the 1937 contest must be postmarked not later than midnight, December 31, 1936. Address The Julia Ellsworth Ford Foundation, in care of Helen Hoke, 737 H. W. Hellman Bldg., Los Angeles, Calif.

Winners of the 1936 Julia Ellsworth Ford Foundation contest for children's books were as follows: E. M. Baker of Boulder, Colo., with "The Shadow of Half-Moon Pass," a Western story; Jeanette C. Shirky, Glenshaw, Pa., with "Bela, the Juggler"; May Justus, Tracy City, Tenn., with "Near Side and Far"; Idella Purnell, Guadalajara, Mexico, with "The Merry Frogs"; Peggy Pond Church, Otowi, N. Mex., with "The Burro of Angelitos," and M. Jagendorf, New York City, with "In the Days of the Han."

The Nation, 20 Vesey St., New York, offers an annual prize of \$100 for the best poem submitted by an American poet. Poems must be received not later than August 15 and should be marked on the outside of envelope, "For The Nation's Poetry Prize." No manuscripts returned.

The New Theatre League, 55 W. 45th St., New York, announces a \$200 prize for a short play of social significance. Details are not published in these columns as a registration fee of 50 cents is required. The New Theatre League and *New Theatre Magazine* also are conducting a \$100 prize contest for best one-act play dealing with Jewish life.

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The C. I. T. Safety Foundation, 1 Park Ave., New York, offers a series of awards for contributions during the year 1936 toward reducing traffic accidents. A \$5000 grand prize will be given to the citizen who accomplishes the most in this direction. Bronze plaques will be awarded for best radio presentations of the safety idea and for the best motion-picture treatment. Four special awards of \$500 for newspapermen are included in the campaign. Any regular employee of any newspaper in the United States is eligible, in the four branches covered. The awards will be distributed as follows: To the reporter writing the best story or series of stories on traffic accidents, whether of a purely descriptive nature or productive of worth-while changes in traffic control. To the editorial writer producing the best editorial of the year on traffic safety and the traffic problem. To camera men for the most effective pictures emphasizing hazardous conditions resulting in accidents (this award

divided into fifteen prizes of \$100 to \$25); and to cartoonists for best cartoons or strips dealing with traffic dangers and traffic safety (this award divided into three prizes, \$250, \$150, and \$100). Candidates must submit tear sheets from newspapers proving publication, together with proof of authorship. Closing date, December 31, 1936.

Railroad Stories, 280 Broadway, New York, offers a first prize of \$25, second of \$15, third of \$10, for best titles to the picture on its September front cover, out August 1st. Each contestant is limited to one title. Winning titles will be selected on the basis of cleverness and originality. Deadline, September 15, 1936.

The Nashville Branch of the National League of American Pen Women, Clyde Burke Millspaugh, president, Sutherland Ave., Belle Meade, Nashville, Tenn., is conducting a poetry contest and a short-story contest. An entry fee is charged.

Trade, Technical and Class Journal Department

JOHN T. BARTLETT, EDITOR

TRAILER-LIFE FOR WRITERS

GIANT industry, say the travel experts, will soon be that devoted to automobile trailers, of which already half a million are on the highways of America. Manufacturers, it is said, are far behind in orders. The 1936 trailer, with multiple comforts and luxuries (electric light, running water, refrigeration, etc.) combining light weight with strength and safety, beautiful with streamlining, offers motorists a new world of carefree recreation.

Everyone is getting interested, including writers, one of whom sends the department editor an enthusiastic letter.

This man, with long experience in the business-writing field, lives in an Eastern state. He is getting his affairs in shape for several years of trailer life, going up and down the Main Streets of the United States and Canada.

"I expect," he writes us, "to visit every state and province. Once I have my equipment paid for, money worries should be few, while my output should yield much more than now, when it is prepared in a limited territory.

"As you know, I have always been a camera fan. I shall equip my trailer with a practical dark-room.

"It is going to do me a lot of good, spiritually, to get out on the road. I have a bad depression hangover, and I want to rid myself of it. I believe that trailer life will make me a better and a happier writer."

There is nothing humble about the 1936 trailer. It's easy to invest upward of \$1000 in one. Our Eastern friend has been busy with his pencil. He'll have no overhead for rent, other than his trailer. Allowing for depression and all other expense items, he figures it will be much cheaper to live in a trailer than in his present owned home, which he will lease.

Interesting is the comment of Joe Thompson, travel expert of an oil company, that, before long, concerns will spring up which offer trailers on a monthly rental basis.

Other folks can have their fun with trailers, for a few weeks in the year, but the professional writer can vagabond his way around the continent on a year-round basis, and earn his living at the same time—this being one more of numerous reasons why the department editor would rather be a writer than anything else.

MARKET TIPS

In the Trade, Technical and Class Journal Field

The American Osteopathic Association, publisher of *Journal of the American Osteopathic Association*, *Forum of Osteopathy* and *Osteopathic Magazine*, has moved its Chicago offices to 540 N. Michigan Ave.

The Findings Dealer, 146 Summer St., Boston, Mass., has been merged with *Shoe Repairer and Dealer*, same address.

Confectioners' Journal, 437 Chestnut St., Philadelphia, recently returned numerous articles of the usable sort to a contributor, with the statement that it would be many months before room could be found for them. A very minimum of material is being purchased by Eugene Pharo, editor.

Bakers' Review, 330 W. 42nd St., New York, pocket-size publication of the trade, is largely staff-written.

Inland Printer Co., 205 W. Wacker Drive, Chicago, has purchased from Irene Callender, widow of W. D. Callender, the three Callender publications, *Rock Products*, *Concrete Products*, and *Barrel and Box*. Offices will continue at 330 S. Wells St., with the present personnel retained.

Beautician Magazine, listed at 11 Park Place, later at 501 Lexington Ave., New York, cannot now be located.

Wallpaper Magazine, 9 E. 40th St., New York, has regular contributors who furnish practically all purchased material. A. Louise Fillebrown is editor. Payment is on publication at 1 cent a word.

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Fine Furniture, Association of Commerce Bldg., Grand Rapids, Mich., has added to its editorial staff, K. C. Clapp, formerly with *Home Ware* and *Retail Ledger*, and, before that, editor of *Furniture Record*, when that publication was located in Grand Rapids. "Illustrations with every article" is Clapp's slogan.

Clubs, 600 W. Van Buren St., Chicago, though under new ownership, is still being edited by G. H. Woolley. Only a limited amount of material is being purchased at present.

Implement Record, 420 Market St., San Francisco, maintains regular correspondents in principal Western cities, but affords little market for the free-lance writer. Osgood Murdock is editor and publisher.

Hat Life, 1123 Broadway, New York, pays \$2 for a photograph and caption of an unusual hat display. Ernest Hubbard, editor, buys little unillustrated material.

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HARRY ADLER
Fiction Critic

Mr. Adler is the author of short-stories, novelettes, and serials appearing frequently in *Clues*, *Real Detective*, *Detective Story Magazine*, *Detective Fiction Weekly*, and many other magazines; author of the photoplay, "By Whose Hand," starring Ben Lyon and produced by Columbia; author of numerous radio plays produced over Eastern networks. He is associate editor of *The Author & Journalist* and former president of the Colorado Authors' League.

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